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REHEARSAL SCRIPT

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'DOCTOR WHO'

SERIAL 4X

by

Chris Boucher

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EPISODE TWO 'Image of the Fendahl'

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'DOCTOR WHO' EPISODE TWO 'Image of the Fendahl'

CAST:

THE DOCTOR
LEELA
DOCTOR FENDELMAN
ADAM COLBY
THEA RANSOME
MRS. TYLER
JACK TYLER
TED MOSS
MAXIMILLIAN STAEL
SECURITY MAN
DAVID MITCHELL
SECURITY MAN (N/S)

SETS:

Fendelman's Laboratory
Colby's Laboratory
Cottage
Priory Kitchen
Cellar Storeroom
Corridor

TELECINE:

Ext. Cottage
Ext. Fetch Priory
Ext. Wood.

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TELECINE 1:

SUPPOSE CAM Opening
 Titles:

Ext. Wood. Night.

REPRISE end of Episode
One.

THE DOCTOR'S eyes
are wide and staring
with fierce concentration.
He is breathing
rapidly. The dragging
sounds are very close.
They come even closer.

THE DOCTOR takes
a deep breath and holds
it.

He closes his eyes
and visibly relaxes.

The unseen horror
is almost on top of him.

Slowly THE DOCTOR
begins to sway backwards
and forwards.

Suddenly THE DOCTOR
exhales sharply.

THE DOCTOR: Now!

He dives into a
forward roll and
comes up running.

THE DOCTOR: That's it. Run legs!

Head down,
movements oddly
uncoordinated and
jerky he pelts away.

END TELECINE 1.

1. INT. COTTAGE. NIGHT.

(HERE AND THERE
AMONG THE
MORE NORMAL BRIC-
A-BRAC ARE
SOME SLIGHTLY MORE
SINISTER ITEMS -
A JAR CONTAINING
A PICKLED TOAD,
ANOTHER FULL OF
SMALL BONES
POTS OF FUNGI AND
BUNDLES OF HERBS,
SEVERAL CORN DOLLIES,
A SMALL GLASS
SPHERE, A
SET OF TAROT
CARDS PARTIALLY
LAID OUT ON A
SMALL TABLE.)

TED MOSS,
DRESSED IN A
DUFFLE COAT WITH
THE HOOD PULLED
UP IS FACING
THE EMPTY DOORWAY.

HE IS HOLDING
A SHOTGUN WHICH
HE IS, HURRIEDLY
RE-LOADING.

HE THROWS THE
DUFFLE COAT HOOD
BACK AND MOVES
WARILY TOWARDS
THE DOOR.

HE IS SLIGHTLY
CROUCHED AND
POINTING THE SHOTGUN
IN FRONT OF HIM.

AS TED MOSS REACHES
THE DOORWAY
LEELA REACHES
OUT FROM WHERE
SHE IS HIDING
AGAINST THE
OUTSIDE WALL.

SHE GRABS THE
SHOTGUN NEAR
THE MUZZLE
AND SLAMS THE
BARRELS UPWARDS
INTO MOSS'S
FACE.

HE LETS GO OF
THE GUN AND FALLS
BACKWARDS WITH
A CRY.

LEELA SWINGS
THE GUN INTO A
FIRING POSITION
AND MOVES SWIFTLY
TO WHERE MOSS
IS LYING CLUTCHING
HIS NOSE AND MOANING.

SHE STANDS
OVER HIM AND THRUSTS
THE MUZZLE OF THE
GUN AT HIS FACE.

HE GOES VERY
STILL AND STOPS
MOANING)

LEELA: That shot will be your
last.

MOSS: I didn't know it were
you.

LEELA: Well, you know now.

(JACK TYLER
COMES IN SILENTLY
BEHIND LEELA.

JACK TYLER
IS A TALL, THICK-
SET, DARK
YOUNG MAN.

HE PICKS
UP A WALKING-
STICK FROM THE
CORNER OF THE
ROOM AND MOVES
TOWARDS LEELA)

MOSS: You was trespassin'.

JACK: So were you Ted Moss. Put
the gun down, Miss.

(LEELA DOES NOT
MOVE.

JACK TOUCHES
THE WALKING-
STICK IN THE
SMALL OF HER BACK)

I said put the gun down, Miss.

LEELA: Kill me and your friend
dies too.

MOSS: She's a nutter, Jack,
she means it.

JACK: He ent no friend of mine
so tha's a chance I'm prepared to
take. The gun Miss.

(LEELA LAYS
THE GUN ON THE
FLOOR.

JACK, KEEPING
THE END OF THE
WALKING-STICK
TOUCHING THE
SMALL OF HER BACK,
BENDS DOWN AND
CAREFULLY PICKS
UP THE GUN.

JACK UNLOADS IT)

JACK: (cont) Right. Now p'raps
you'll explain what you're doin'
in my gran's cottage.

MOSS: She -

JACK: Both of you.

2. INT. COLBY'S LABORATORY. NIGHT.

(C.U. OF THE
SKULL.

IT IS GLOWING
MORE AND MORE
INTENSELY)

3. INT. FENDELMAN'S LABORATORY. NIGHT.

(THEA IS DEEP
IN HER TRANCE.)

THE DOOR
OPENS SLOWLY.
ADAM COLBY PEERS
ROUND IT, THEN
SLIPS INSIDE)

COLBY: Thea, what are you doing?
Fendelman'll go barmy - barmier -
if he finds you messing -

(NOTICES HER
CONDITION FOR THE
FIRST TIME)

Thea?

(TAKES HER BY THE
ARM)

Thea?

(SHE IGNORES
HIM COMPLETELY)

What's wrong? Thea!

4. INT. PRIORY KITCHEN. NIGHT.

(MITCHELL IS
DRINKING A MUG
OF COFFEE.

HE STOPS
TO LISTEN FOR
A MOMENT AS THOUGH
SOMETHING OUTSIDE
HAS CAUGHT HIS
ATTENTION.

HE SHRUGS
SLIGHTLY AND
RETURNS TO DRINKING
HIS COFFEE.

HE STOPS
AGAIN TO LISTEN.
THIS TIME THERE
IS A DEFINITE
SOUND - A DRAGGING
NOISE ON THE GRAVEL
OUTSIDE.

HE TURNS
TO LOOK AT THE
DOOR.

IT BURSTS
OPEN WITH A CRASH.

A LOOK OF HORROR
REGISTERS ON HIS
FACE)

5. INT. FENDELMAN'S LABORATORY. NIGHT.

(COLBY HURRIEDLY
AND A LITTLE
HAPHAZARDLY BEGINS
TO SWITCH OFF THE
SCANNER.

HE SHAKES THEA)

COLBY: Thea?

(THERE IS A
BLOOD-
CHILLING SCREAM
FROM THE KITCHEN)

Good grief! Thea, wake up!

THEA: What? (GLANCES ROUND) Yes...
I...Adam. What are you doing?
Are you following me?

COLBY: (SHAKES HIS HEAD) Leading.
Let's get out of here. That scream
came from the kitchen.

THEA: Scream?

COLBY: (BUSTLING HER OUT) Never
mind.

(HE RAPIDLY
TURNS OUT THE
LIGHT AND LOCKS
THE DOOR)

TELECINE 2:

Ext. Fetch Priory. Night.

THE DOCTOR is sprinting
towards the house.

END TELECINE 2.

6. INT. PRIORY KITCHEN. NIGHT.

(OUTSIDE DOOR
IS OPEN. MITCHELL
IS SPRAWLED
ACROSS THE TABLE.)

HE IS DEAD. THE
EXPRESSION ON HIS
FACE IS GHASTLY.

THE INSIDE
DOOR BURSTS OPEN
AND COLBY RUSHES
IN FOLLOWED BY THEA)

COLBY: Mitchell!

(HE CROSSES
TO THE BODY
AND LOOKS, THEN
TURNS AWAY QUICKLY)

It's the same as the other one.

(THEA MEANTIME
IS EXAMINING
THE BODY, FAIRLY
DISPASSIONATELY)

THEA: There's a sort of blister
on the back of the neck. (cont...)

(ENTER THE
DOCTOR QUIETLY
THROUGH THE OPEN
OUTSIDE DOOR)

THEA: (cont) Could be a birthmark
I suppose.

COLBY: The man's dead Thea!
How can you be so...unconcerned...

(THE DOCTOR
CROSSING TO THE
BODY)

THE DOCTOR: Emotion and concern
aren't necessarily the same thing.
May I?

(MAKES A
QUICK EXAMINATION
OF THE BODY ENDING
WITH THE BLISTER
ON THE NECK)

But that's a myth. A folk story.
It has to be...

COLBY: Who are you? You're not
a security man?

THE DOCTOR: Do I look like a security man?

(THEA SWAYS ON HER FEET)

Are you all right?

(THEA COLLAPSES.)

COLBY GOES TO HELP HER.

THE DOCTOR RESTRAINS HIM)

Don't touch her.

COLBY: Get out of my way.

THE DOCTOR: (FEROCIOSLY) Don't touch her. How many deaths have there been?

COLBY: Deaths?

THE DOCTOR: Like that! (POINTS TO MITCHELL)

COLBY: Two. Now look.

THE DOCTOR: (NODDING AT THEA) No, you look.

(AROUND WHERE
THEA IS LYING A
FAINT, GLOWING
HALO OF ENERGY
APPEARS.)

SLOWLY TWO BROAD,
FLAT RIBBONS OF
WHAT APPEARS
TO BE BLACK
SILK MATERIALISE
ACROSS, BUT NOT
ATTACHED TO, HER
BODY.

THE HALO STARTS
TO FADE AND AS IT
DOES THE RIBBONS
BEGIN TO
DEMATERIALISE.

AS THEY DISAPPEAR
ONE OF THEM,
SHOCKINGLY, BEGINS
TO MOVE. IT HUMPS
ITSELF UP IN THE
MIDDLE LIKE A LARGE,
LETHARGIC, TAPE
WORM.

THE WHOLE
MANIFESTATION
IS QUITE BRIEF.

COLBY IS VISIBLY
SHAKEN.

THE DOCTOR IS
GRIM. HE GOES
TO HELP THEA)

COLBY: What was it?

THE DOCTOR: I'm not sure. I hope
I'm not sure... But they looked
like embryo fendaleen.

(THEA COMES
ROUND)

THEA: I fainted again. ✕

THE DOCTOR: (TO HIMSELF) Four thousand million people on this planet. If I'm right within a year there'll be one left alive. Just one.

THEA: What's wrong with me?

COLBY: Shock. It was a shock. (TO THE DOCTOR) I might have known. You're a wandering Armageddon peddler aren't you? Repent ye for the end of the world is at hand?

THE DOCTOR: How do you explain what you saw?

COLBY: I don't know that I saw anything. A trick of the light.

(ENTER FENDELMAN,
UNNOTICED AND
HOLDING A GUN)

THE DOCTOR: Who's in charge around here?

FENDELMAN: I am. Stay exactly as you are.

THE DOCTOR: Doctor Fendelman I presume. (A THOUGHT STRIKES HIM) Is that your real name?

FENDELMAN: I will ask the questions.

(ENTER TWO
ARMED SECURITY
MEN AND STAEL,
WHO EXAMINES
THE BODY)

~~H~~ But later. Lock him up somewhere.

THE DOCTOR: Is this how you treat all your house guests?

FENDELMAN: Only uninvited ones, whom I suspect of murder. Take him out.

(THE SECURITY
MEN BEGIN TO
HUSTLE THE
DOCTOR OUT)

THE DOCTOR: You have to do two things, Fendelman. Dismantle that scanner -

SECURITY MAN: Move!

THE DOCTOR: - an run some tests on Thea. Start with an x-ray of her skull!

(THEY HUSTLE
HIM OUT.

STAEL HAS
COMPLETED
HIS PRELIMINARY
EXAMINATION)

STAEL: It is as before.

FENDELMAN: A terrible thing.
Terrible.

COLBY: This time I call the police.

FENDELMAN: As you wish. But Adam?
How will you explain why you did
not call them the last time?

STAEL: Doctor?

FENDELMAN: What is it, Stael?

(COLBY GOES
OUT)

STAEL: The process of decomposition
is much faster this time.

7. INT. CELLAR STOREROOM. NIGHT.

(THE ROOM IS
SMALL, WINDOWLESS
AND STONE FLAGGED,
WITH A HEAVY OAK
DOOR.)

THE DOOR IS OPENED
AND THE DOCTOR
SHOVED INSIDE.

HE LISTENS TO
THE SOUND OF THE
DOOR BOLT BEING
PUSHED HOME AND
LOOKS ROUND HIS
PRISON)

THE DOCTOR: (SHOUTS) There isn't
time for this!

(HE FEELS AROUND
IN HIS POCKETS
AND PRODUCES HIS
SONIC SCREWDRIVER.
HE SETS TO WORK
OF THE LOCK)

7(a) Int. Colby's laboratory night.

(Colby stands staring at the skull. He is deep in thought. Enter Thera. ^{not} looking at her)

Thera: Well?

Colby: Not very no. The phone's disconnected.

Thera: Disconnected?

Colby: Disconnected. As in cut off.

Thera: How do you know?

Colby: When I said Hello nobody answered. I considered the possibility that I'd gone deaf but the evidence seemed to be against it.

Thera: For god's sake Adam can't you stop being flip for two minutes! I'm trying to - I can't think and you keep -

Colby: I'm sorry, I'm sorry. Here come and visit down. Postgraduate work at M.I.T., it won't you. And I'm getting married.

Thera: What took you so long?

Colby: (not looking at her quietly) I've always been ambitious, Thera. That's a bad weakness in a scientist,

anybody is anybody. When Tendelman offered unlimited research funds I ~~had~~
~~had~~ & almost took his arm off & I didn't ask what he wanted. I didn't care. I just knew what I wanted.
Make a name for myself.
Become a show-biz academic.
And now I look up at
I'm trapped in a madhouse.
Surrounded by guards,
stumbling over corpses,
beset by ~~wandering~~ lunatics.
comes a point when you
have to ask yourself am
~~I the only sane one left?~~
insane ~~now~~, or is everybody else?
Thea: Do you think I'm am?
~~me~~
Colby: I ^{honestly} ^(looks at her) don't know. Certainly
the cool lady technician ~~that~~
seems to be vanishing before my
eyes though.
Thea: (to ^{herself}) Is that it?
Colby:

8. INT. COTTAGE LIVING-ROOM. NIGHT.

(JACK IS SITTING
ON THE ARM OF A
CHAIR.

LEELA IS STANDING
FACING HIM
SQUARELY.

MOSS IS FIDGETING,
NURSING HIS
BRUISES AND A
GRIEVANCE)

JACK: That do seem a little far-fetched.

MOSS: 'Ent a word o' truth in it,
that's why!

JACK: (TO MOSS) You wouldn't
recognise the truth if you fell
over it.

LEELA: (CALMLY) Why should I lie
to you?

JACK: Fear?

LEELA: Does it seem to you that
I am afraid?

MOSS: You ought to be! (Cont...)

(LEELA IGNORES
HIM.

MOSS ANGRILY
PUSHES AT HER)

MOSS: (cont) I said you ought to
be - ah!

(LEELA FLIPS
HIM ONTO HIS
BACK)

LEELA: Why is that? I must go now.
(MAKES TO LEAVE)

JACK: Wait a minute! (MORE SOFTLY)
Please?

(MOSS IS PICKING
HIMSELF UP
AGAIN.

JACK TURNS
TO HIM)

On your way.

MOSS: I want to see Mother Tyler.

JACK: Mrs Tyler don't want to see you.

MOSS: Where is she?

JACK: I don't know! I can't find her.

MOSS: She's got suffen for me. I paid good money for it.

JACK: You'll get your money back. Now get out.

(MOSS HESITATES)

Out!

(MOSS HURRIES
TO THE DOOR.
HE TURNS
AND LOOKS AT
LEELA)

MOSS: I'll see you again.

LEELA: Get some practice first.

(MOSS GOES
OUT. JACK
GOES AND
CLOSES THE
DOOR)

JACK: Nasty piece of work. Him and some others from the village they - well I'm not sure exactly. Thing is I think my gran's involved in whatever it is. I mean she's a good old girl but... well she were brought up in the old ways, see?

LEELA: The old ways?

JACK: The old superstitions an' that. He called her 'Mother Tyler', that 'ent 'cause he likes her. That's from the Old Religion. There's suffen nasty going on. Do you know what it is? Have you and this Doctor bloke been sent to sort it out?

LEELA: The Doctor came to stop the sonic time scan.

JACK: What's one of them?

LEELA: He says it will cause (FROM MEMORY) a direct continuum implosion.

JACK: (LAUGHS) Damn, girl! You don't half tell some whoppers don't you.

LEELA: (PUZZLED) Whoppers?

JACK: Don't matter.

LEELA: I'm sure the Doctor would help you. He's difficult sometimes but he has great knowledge, and genleness.

9. INT. CELLAR STOREROOM. NIGHT.

(THE DOCTOR
IS HURLING
HIMSELF FURIOUSLY
AGAINST THE
DOOR.

HE LEANS
BACK AND KICKS
AT IT SAVAGELY)

THE DOCTOR: Stupid door! Obviously
not the original bolt.

(HE TURNS AWAY.
FROM OUTSIDE
THE DOOR THERE
IS THE SOUND
OF METAL FRAGMENTS
FALLING AND THE
DOOR SWINGS OPEN
A LITTLE.

THE DOCTOR TURNS
BACK AND BEAMS)

10. INT. PRIORY KITCHEN. NIGHT.

(THE BODY HAS
BEEN REMOVED.)

THEA IS SITTING
AT THE TABLE.
SHE IS VERY
PALE AND QUIET.

COLBY IS
RAGING AT
FENDELMAN)

COLBY: You must think my head zips
up at the back!

FENDELMAN: Be reasonable, Adam.
Why should I disconnect the telephone?

COLBY: For the same reason you've
got the place surrounded by thugs!

FENDELMAN: And what reason is that?

COLBY: Because you're mad Fendleman!

(QUIETLY AS THOUGH
REALISING FOR THE
FIRST TIME THE
IMPLICATION OF IT)

You're mad.

FENDELMAN: If that were so you are hardly behaving in a manner conducive to your own safety. Surely you must humour me. Sit down.

(COLBY DOES SO)

The skull that you found is, I believe, extra-terrestrial in origin.

COLBY: An alien space traveller.

(NODDING)

Hence the guards. Next of kin come for the remains. You're expecting an attack by little green men from... Venus?

FENDELMAN: Don't talk like a fool, Colby! You are not a fool!

COLBY: No, I'm not! That skull is human. It's a skull like yours or mine. Modern man. Homo sapiens.

FENDELMAN: Exactly. And it is twelve million years old. Several million years older than the known remains of any of man's so-called ancestors.

COLBY: Good grief. You think we're all aliens?

11. INT. COTTAGE. NIGHT.

(JACK AND LEELA
ARE PREPARING
TO LEAVE)

JACK: Let's go then. Find your Doctor. P'raps he can - fit all together and make sense of it. If he's everything you -

(LEELA GESTURES
HIM TO SILENCE.
THERE IS A FAINT
SOUND OUTSIDE.)

JACK MOVES TOWARDS
THE DOOR)

(LOUDLY) Yeah, if he's as clever as you say he is I reckon he'll know what's going on.

(HE PULLS
THE DOOR
OPEN.)

MRS TYLER
IS STANDING
THERE. HER
EYES ARE WIDE
AND STARING.
HER MOUTH IS
TWISTED IN A
SOUNDLESS
SCREAM)

12. INT. CORRIDOR. NIGHT.

(THE DOCTOR
IS MAKING HIS
WAY CAREFULLY
ALONG THE
CORRIDOR.)

THE DOOR TO
FENDELMAN'S
LABORATORY
IS AJAR.
HE HEARS THE
MURMUR OF
VOICES.

SILENTLY HE
GOES TO THE
DOOR AND PEERS
IN.

FROM THE
DOCTOR'S
P.O.V. STAEL
IS VISIBLE
THROUGH THE
CRACK BUT THE
PERSON HE
IS TALKNG TO
IS NOT. HE IS
ANGRY BUT
KEEPING HIS
VOICE LOW)

STAEL: You should not have come here.

MOSS: (v.o.) I had to warn you.

STAEL: There are security guards now.

13. INT. FENDELMAN'S LABORATORY. NIGHT.

(STAEL IS
TALKING
TO TED MOSS)

MOSS: City boys. It 'ent hard to
get past them.

STAEL: It was a stupid risk.
Fendelman is already suspicious and
uneasy. Why do you think he sent
for the guards?

MOSS: I had to warn you about the
Doctor.

STAEL: What Doctor?

14. INT. CORRIDOR. NIGHT.

(THE DOCTOR
LISTENS EVEN
MORE INTENTLY)

MOSS: (V.O.) There's a bloke calls hisself the Doctor. Tall. Curly hair. There's a girl working with him. I told them where to find this place. I didn't realise. I tried to stop them after. They know all about us.

(THE DOCTOR
RAISES HIS
EYEBROWS)

15. INT. FENDELMAN'S LABORATORY. NIGHT.

STAEL: I doubt that.

MOSS: They're investigators. They come to investigate.

STAEL: I will deal with them. Now go. Quickly.

(MOSS GOES TO
THE DOOR)

16. INT. CORRIDOR. NIGHT.

(MOSS IS AT THE
DOOR BEFORE
THE DOCTOR CAN
GET PAST AND
AWAY)

STAEL: Are all our friends
prepared?

(MOSS TURNS TO
LOOK AT STAEL
AND AS HE DOES
SO THE DOCTOR
SLIPS PAST THE
DOOR AND AWAY)

MOSS: They're waitin' for the word.

STAEL: It will be soon now.
When the time comes we
must be twelve.

MOSS: You do lead the cover
now but we know the old way.
Thirteen be the number.

STAEL: A place must be left for
the one that kills.

17. INT. PRIORY KITCHEN. NIGHT.

(COLBY IS
NOW CAUGHT
UP IN WHAT
FENDELMAN
HAS BEEN
TELLING HIM)

COLBY: Circumstantial. It's all
circumstantial.

FENDELMAN: It is the only logical
explanation, Adam. Man did not
evolve on this planet. I am convinced
of this.

(THEA GETS
UP FROM THE
TABLE)

THEA: Will you excuse me?

COLBY: Thea, I'm sorry. Are you -

THEA: No, it's all right. I'm just
tired. Very tired. I'll go and
lie down for a while.

FENDELMAN: You are looking a little
pale my dear. You have been working
too hard. I will ask Stael to look
in on you later. (cont...)

(THEA GOES OUT)

FENDELMAN: (cont) There is more that I have not told you, Adam. With the scanner I have traced what I now think is the moment of death of this alien traveller. There is at that moment an enormous surge of energy the like of which I have never seen before. This is what first attracted my attention. It is an in-pouring of power - a concentration of energy, as though to store. Now I asked myself where would this energy be stored and why. These questions I could not answer until I x-rayed the skull.

COLBY: You x-rayed the skull? When?

FENDELMAN: Stael and I have been doing tests in secret for some time.

COLBY: Oh, thank you.

FENDELMAN: You are right. But from the beginning I have had the feeling that this was so important that it must be kept completely secret. Now these murders and the mysterious intruder -

COLBY: He said something about x-rays.

FENDELMAN: Obviously he has been spying on us.

COLBY: (THOUGHTFULLY) Yes. Well, what did you find?

FENDELMAN: I will show you. Come.

18. INT. COTTAGE LIVING-ROOM. NIGHT.

(MRS TYLER IS
SITTING STIFFLY
IN A CHAIR.
A BLANKET IS
WRAPPED ROUND
HER SHOULDERS.)

JACK TYLER IS
KNEELING BY
THE CHAIR.

THE OLD WOMAN
IS HOLDING
TIGHTLY TO
HIS WRIST.

LEELA IS TRYING
TO FORCE SOME
BRANDY INTO HER
MOUTH)

LEELA: Drink this, old woman. It
will warm you.

(THE BRANDY
TRICKLES
OUT OF HER
MOUTH)

JACK: Gran? Can you hear me? Gran?
What happened?

LEELA: Don't ask her that. (cont...)

LEELA: (cont) It's because she doesn't want to remember that she's like this. You are safe now, old woman.

(SHE STROKES
HER FACE)

You are safe now. Nothing can hurt you. I will let nothing hurt you.

MRS TYLER: (MUTTERING, INCOHERENT)
I seen it... great... dark... it called me... in my mind it called me... hungry... it were hungry for my soul... everything... nothin' left, no life left... help me... help us...

JACK: What's it mean?

LEELA: The Doctor will know. I must find the Doctor.

(SHE HURRIES TO
THE DOOR)

Stay with her.

19. INT. FENDELMAN'S LABORATORY. NIGHT.

(STAEL HAS
GONE.

FENDELMAN
HAS SEVERAL
X-RAY PLATES
ON A WALL
VIEWER.

THEY ARE
PICTURES OF
THE SKULL
FROM DIFFERENT
ANGLES.

HE AND
COLBY ARE
LOOKING AT
THEM)

FENDELMAN: Do you see it?

(HE POINTS TO
A PICTURE OF THE
BACK OF THE
SKULL.

THERE IS
A FAINT BUT
DISCERNIBLE
PENTAGRAM IN
THE SKULL
STRUCTURE)

COLBY: It looks like a pentagram.
It's the way the fragments have been
assembled.

FENDELMAN: No. That is part of the bone structure itself. I believe it to be some sort of neural relay. That is where the energy was stored. It is interesting is it not, that for as long as man can remember the pentagram has been a symbol of mystical energy and power?

COLBY: All right, let's assume that's the 'how'. You're still left with why.

FENDELMAN: A beacon.

COLBY: A what?

FENDELMAN: Suppose the power is still within that neural circuit and can only be released by the intelligent application of advanced technology.

COLBY: You mean the release of the energy would act as a signal that there was intelligent life on this planet.

FENDELMAN: And mankind would at last meet its -

COLBY: Next of kin?

FENDELMAN: Destiny, Adam. It's destiny.

TELECINE 3:

Ext. Fetch Priory.
Night.

LEELA pauses at
the edge of the
wood. A SECURITY
GUARD is patrolling.

She ghosts out
and immobilises
him.

She runs noiselessly
towards the house.

END TELECINE 3.

20. INT. CELLAR STOREROOM. NIGHT.

(THE DOOR IS
PUSHED OPEN
AND THEA,
SOMEWHAT HESITANTLY,
STEPS INSIDE)

THEA: Are you there? Hullo?
Please, I need help.

(STAEL COMES
IN BEHIND HER.)

HE PUTS A PAD
OVER HER MOUTH
AND NOSE.

SHE STRUGGLES)

STAEL: I will help you, Thea.
You are the chosen vessel.

(THEA SLIPS
INTO UNCONSCIOUS-
NESS.)

STAEL PICKS
HER UP AND
CARRIES HER OUT)

21. INT. COLBY'S LABORATORY. NIGHT.

(THE DOCTOR SLIPS
IN, CLOSES THE
DOOR CAREFULLY
AND SWITCHES ON
THE LIGHT.

HE LOOKS ROUND
AT THE LABORATORY)

THE DOCTOR: Mm. Parastatic magnet-
ometer.

(HE SEES THE
SKULL AND
HURRIES TO IT.
HE TAKES OUT A
JEWELLER'S LOOP
AND LOOKS CLOSELY
AT THE SKULL.

HE STRAIGHTENS
UP AND STANDS
THINKING)

Yes. Just there.

(HE PUTS OUT HIS
FINGER AND TOUCHES
THE SKULL FOR THE
FIRST TIME)

No!

(AT THE LAST
MOMENT HE TRIES
TO DRAW BACK
HIS FINGER FROM
CONTACT WITH THE
SKULL BUT IT IS
TOO LATE. HE
IS ENVELOPED
IN A CRACKLING
DISCHARGE OF
POWER.

THE POWER
DISCHARGE
CONTINUES,
GETTING BRIGHTER
AND MORE INTENSE.

THE DOCTOR CANNOT
BREAK FREE OF IT)

TELECINE 4:

SUPPOSE CAM

Closing
Titles:

END TELECINE 4.

FADE OUT